

Bluebeard

(Barbe Bleue)



Caroline W. Thomason

The Penn Publishing Company

Successful Rural Plays

A Strong List From Which to Select Your
Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

BLUEBEARD

BARBE BLEUE

A Play for Children in
Three Scenes

*arranged to be given
in English or French*

By

CAROLINE WASSON THOMASON

author of

"Red Riding Hood," "Cinderella," "The Three
Bears," "Beauty and the Beast"



THE PENN PUBLISHING COMPANY
PHILADELPHIA

1921

PS635
.L9T3434

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Bluebeard

Barbe Bleue

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MAR 17 1921

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BLUEBEARD

BARBE BLEUE

CHARACTERS

Personnages

BLUEBEARD	<i>Barbe Bleue</i>
MRS. BLUEBEARD, HIS WIFE	<i>Madame Barbe Bleue, sa femme</i>
THE LADY OF RANK, HER MOTHER	<i>La Dame de Qualité, sa mère</i>
ANNE, HER SISTER	<i>Anne, sa sœur</i>
THE DRAGOON, HER BROTHER	<i>Le Dragon, son frère</i>
THE MUSKETEER, HER BROTHER	<i>Le Mousquetaire, son frère</i>
THE NOBLEMAN	<i>Le Gentilhomme</i>
THE HONEST MAN	<i>L'Honnête Homme</i>
THE WIVES OF BLUE-BEARD	<i>Les Femmes de Barbe Bleue</i>

TIME OF PLAYING	<i>Forty-five Minutes</i>
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Told in Three Scenes — All in Bluebeard's
Drawing-room

COSTUMES, ETC.

BLUEBEARD. Red and yellow striped robe coming almost to his feet. Blue stockings, red felt slippers. High red and yellow turban. Blue beard. If desired the long white beard on a "Santa Claus" mask can be dyed blue.

MRS. BLUEBEARD. Scene I. Purple, panel-front gown with yellow decoration, train. Hair in high, oriental style. Scene II. Persian kimono, bedroom slippers, hair hanging loose, carrying candle, wearing light scarf over shoulders. Scene III. Same as Scene I, except with hair tied back carelessly, and hanging down back.

LADY OF RANK. Scenes I and II. Black silk long coat, furs, hat with heavy plumes, elaborate strand of beads.

ANNE. Scene I. Green long coat, green stockings, white slippers, green hat with white plumes. Scene III, first same as I, then she removes wraps; thin, sea-green gown, hair in low coil with brilliant comb decorations.

THE BROTHERS. Khaki uniforms, leggings, bright sashes, red and green respectively, swords, red and green caps, respectively.

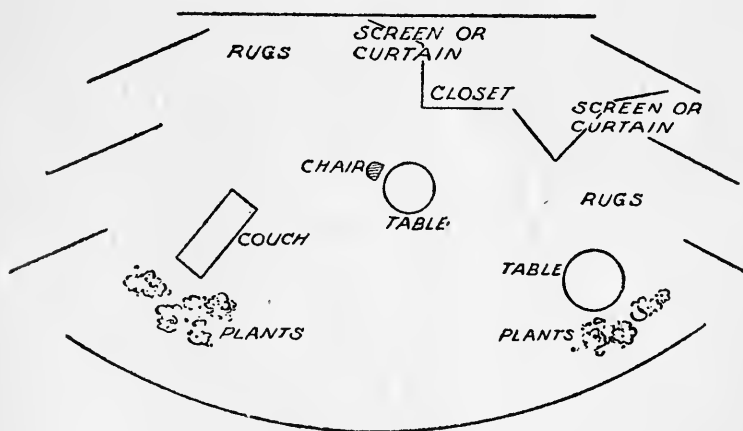
THE NOBLEMAN. Dress coat, frilled blouse, knickerbockers, red stockings, pumps, red hat with white plume.

BARBE BLEUE

THE HONEST MAN. Dress coat, frilled blouse, knickerbockers, gray stockings, pumps, gray hat with black plume.

THE WIVES OF BLUEBEARD. See Description of Bluebeard's Closet.

SCENE PLOT



SCENES I, II AND III. In Bluebeard's drawing-room. The walls and floor covered with rugs with oriental designs. A long mirror. Two small tables with Persian coverings. A large chair at one table. A small couch draped with fantastic drapery. Several potted plants, rich in color.

DESCRIPTION OF BLUEBEARD'S CLOSET

If the stage is large the closet may extend completely across the back, there being a curtain used to conceal the interior from the audience until the proper time. Probably, however, a series of two or three screens at one side of the stage would fit the ordinary high school stage better. (See diagram.)

The interior of the closet lined with white cloth. Slits in the cloth about five feet from the floor admit the heads of some four or five girls. Their hair is drawn through the slits, and is pinned securely above their heads, giving the appearance of heads suspended by the hair. The girls' faces are colorless, their eyes closed. To make them high enough they will stand on chairs behind their curtain; or if the wait between the ends of Scene II and Scene III is too trying in this position, they may sit on chairs placed on a table.

A few headless dress forms, representing bodies, are lying about, or standing about. There is a chopping block, the cutlass, or hatchet, stuck into it. A whetstone is also lying on the block. There are a few bones, and perhaps a skull scattered about. Sheets of paper stained red will give the appearance of spots of blood.

PROPERTIES

The puddle of blood into which the key drops may be a shallow vessel of red ink.

Keys on ring, bowl of water, soap, brush. Bluebeard's wife must not forget her handkerchief, scarf and candle for Scene II. Papers for Bluebeard. A ladder for Anne outside.

MUSIC

The music for the round at the end of the first scene, "My Castle Fine," may be found in "French Rounds and Nursery Rhymes," sold by G. Schirmer, New York City.

BLUEBEARD

BARBE BLEUE

SCENE I — Bluebeard's Drawing-room

TIME. *One month after the marriage of Bluebeard and the younger daughter of the Lady of Rank had been concluded.*

(THE WIFE *is reclining on a divan. Sighs deeply, seems unhappy.*)

(*Enter BLUEBEARD*)

BLUEBEARD. I am obliged to make a journey out of town, for six weeks at least, upon a matter of importance.

Je suis obligé de faire un voyage en province, de six semaines au moins, pour une affaire de conséquence.

WIFE. Oh! For six weeks!

Oh! De six semaines!

BLUEBEARD. Yes, for six weeks at least. I beg you to amuse yourself during my absence.

Oui, de six semaines, au moins. Je vous prie de vous divertir pendant mon absence.

BLUEBEARD

WIFE. My good friends —

Mes bonnes amies —

BLUEBEARD. Send for your good friends. Take them to the country if you wish. Everywhere make merry.

Faites venir vos bonnes amies. Menez-les à la campagne, si ça vous plaît. Partout faites bonne chère.

WIFE. Thank you very much, husband.

Je vous remercie, mon mari.

BLUEBEARD (*displaying a bunch of keys*). There are the keys to the two large stores of furniture.

Voilà les clefs des deux grands garde-meubles.

WIFE (*taking the keys*). Yes.

Oui.

BLUEBEARD (*indicating other keys*). There is the one to my strong boxes where my gold and silver are.

Voilà celle de mes coffres-forts, où sont mon or et mon argent.

WIFE. Yes, yes! Your gold and your silver!

Oui, oui! Votre or et votre argent!

BLUEBEARD. There is the one to my gold and silver plate, which is not used every day.

Voilà celle de la vaisselle d'or et d'argent, qui ne sert pas tous les jours.

WIFE. Gold and silver plate!

BARBE BLEUE

La Vaisselle d'or et d'argent!

BLUEBEARD. There is the one to my caskets where my precious stones are.

Voilà celle de mes cassettes, où sont mes pierreries.

WIFE. Jewels!

Pierreries!

BLUEBEARD. And there is the pass-key to all the apartments.

Et voilà le passe-partout de tous les appartements.

WIFE. I shall guard them carefully.

Je les garderai avec soin.

BLUEBEARD (*voice becoming louder*). As for this little key, it is the key of my closet at the end of the drawing-room — there.

Pour cette petite clef-ci, c'est la clef de mon cabinet au bout du salon — là-bas.

WIFE. Oh! I have not been in that room.

Oh! Je n'ai pas été dans cette chambre.

BLUEBEARD. Open all the doors, go everywhere, but this little closet —

Ouvrez tout, allez partout, mais ce petit cabinet —

WIFE. But what is in the closet?

Mais qu'y a-t-il dans le cabinet?

BLUEBEARD. I forbid your entering this little closet!

BLUEBEARD

Ce petit cabinet, je vous défends d'y entrer!

WIFE. What!

Comment!

BLUEBEARD. And I forbid your doing so in such a way that, if you happen to open it, you must expect everything from my anger!

Et je vous défends de telle sorte, que, s'il vous arrive de l'ouvrir, il faut vous attendre à tout de ma colère.

WIFE. Mercy! I shall not open it! But what is in it?

Mon Dieu! Je ne l'ouvrirai! Mais qu'y a-t-il dans lui?

BLUEBEARD (*sternly*). Will you obey my command strictly?

Observerez-vous exactement mon ordre?

WIFE. I promise to obey your order strictly.

Oui, je promets de l'observer exactement.

BLUEBEARD (*embracing her in perfunctory manner*). Good-bye.

Adieu.

WIFE. Good-bye — a pleasant trip!

Adieu — bon voyage!

(*Exit BLUEBEARD*)

WIFE. Dear me! I am frightened! What is in that closet of Bluebeard?

BARBE BLEUE

Vraiment! Je suis effrayée! Qu'y a-t-il dans ce cabinet de Barbe Bleue?

(She approaches the door of the closet on tip-toe, fits the key in the lock, removes it, shakes her head.)

No, he forbade my entering there!

Non, il m'a défendu d'y entrer!

(Enter the LADY OF RANK, ANNE, the DRAGOON, the MUSKETEER, the NOBLEMAN, and the HONEST MAN.)

LADY. Greetings, daughter!

Bonjour, ma fille!

DRAGOON. Good-day, sister!

Bonjour, ma sœur!

MUSKETEER. Good-day, little sister!

Bonjour, ma petite sœur!

ANNE *(kissing her)*. How pretty you are, dear!

Que tu es jolie, ma chérie!

NOBLEMAN. How are you, Madam?

Comment vous portez-vous, Madame?

WIFE. I am very well, thank you, Sir.

Je me porte très bien, merci, Monsieur.

HONEST MAN *(bowing low, and kissing her hand)*. Madam, accept my sincere compliments, if you please.

BLUEBEARD

Madame, acceptez, je vous prie, mes compliments empressés.

WIFE. I thank you, my friend.

Je vous remercie, mon ami.

LADY. We did not wait to be sent for.

Nous n'avons pas attendu qu'on nous envoyât chercher.

ANNE. We are impatient to see all the richness of your house.

Nous avons de l'impatience de voir toutes les richesses de ta maison.

WIFE (to all her guests). I am delighted that you have come.

Je suis bien aise que vous soyez venus.

ANNE. We did not dare to come while your husband was here because of his blue beard, which frightens us.

Nous n'osions venir pendant que ton mari y était, à cause de sa barbe bleue, qui nous fait peur.

LADY. See the keys! Gracious me!

Voyez les clefs! Bon Dieu!

WIFE. Yes, Bluebeard gave them to me. Here are the keys to my two large stores of furniture.

Oui, Barbe Bleue me les a données. Voici clefs de mes deux grands garde-meubles.

LADY. Your two large stores of furniture!

BARBE BLEUE

Tes deux grands garde-meubles!

WIFE. Here is the one to my strong boxes where my gold and silver are.

Voici celle de mes coffres-forts, où sont mon or et mon argent.

DRAGOON. Your gold and silver!

Ton or, et ton argent!

WIFE. Here is the one to my gold and silver plate, which is not used every day.

Voici celle de ma vaisselle d'or et d'argent, qui ne sert pas tous les jours.

MUSKETEER. Gold and silver plate! My stars!

La vaisselle d'or et d'argent! Ma foi!

WIFE. Here is the one to my caskets where my precious stones are.

Voici celle de mes cassettes, où sont mes pierreries.

ANNE. Precious stones!

Les pierreries!

WIFE. And here is the pass-key to all the apartments.

Et voici le passe-partout de tous les appartements.

NOBLEMAN. The pass-key to all the apartments — you are lucky!

Le passe-partout de tous les appartements — vous êtes heureuse!

BLUEBEARD

WIFE. And this key, this little key, it is the key to Bluebeard's closet — there.

Et cette clef, cette petite clef, c'est la clef du cabinet de Barbe Bleue — là-bas.

HONEST MAN. Bluebeard's closet? My dear friend, what is in Bluebeard's closet?

Le cabinet de Barbe Bleue? Ma chère amie, qu'y a-t-il dans le cabinet de Barbe Bleue?

WIFE (*slowly*). I do not know.

Je ne sais pas.

(WIFE and HONEST MAN *walk toward the closet door. The others go about admiring the furniture and draperies.*)

LADY. See the number and the beauty of the tapestries! (*Points down corridor outside.*)

Voyez le nombre et la beauté des tapisseries!

NOBLEMAN. And the sofas, the cabinets, the stands, and the tables.

Et des sofas, des cabinets, des guéridons, et des tables.

ANNE. And the mirrors in which one can see himself from head to foot.

Et des miroirs où l'on se voit depuis les pieds jusqu'à la tête.

DRAGOON. Our sister is very happy and fortunate.

Notre sœur est très heureuse, et très fortunée.

BARBE BLEUE

MUSKETEER. These furnishings are the most beautiful and the most magnificent that anyone has ever seen. Our sister is indeed fortunate.

Ces garnitures sont les plus belles et les plus magnifiques qu'on ait jamais vues. Notre sœur est bien fortunée.

(Exit LADY, ANNE, the brothers, and the NOBLEMAN, all intent upon the surroundings.)

HONEST MAN (*who has tried the closet door several times as he and WIFE have conversed*). Are you happy in your elegant surroundings?

Êtes-vous heureuse dans ce milieu élégant?

WIFE. Why, yes — but the Bluebeard closet!

Eh bien, oui — mais le cabinet de Barbe Bleue!

HONEST MAN (*sighing*). That I might have been rich!

J'eusse été riche!

WIFE. I do not understand —

Je ne comprends pas —

HONEST MAN. I said nothing. (*Aside.*) She does not know that I have adored her for a long time.

Je ne dis rien. Elle ne sait pas que je l'ai adorée depuis longtemps.

BLUEBEARD

(Enter LADY, ANNE, the BROTHERS, and the NOBLEMAN.)

LADY. We are going now, daughter; I am glad that I gave you to Bluebeard.

Nous nous en allons maintenant, ma fille. Je suis bien aise de te donner à Barbe Bleue.

DRAGOON. Good-bye, sister. We shall return tomorrow.

Au revoir, ma soeur. Nous reviendrons demain.

MUSKETEER. Farewell, sister. We shall return tomorrow.

Adieu, ma soeur. Nous reviendrons demain.

ANNE. I shall return tomorrow also, sister, very early.

Je reviendrai demain, aussi, ma soeur, be bonne heure.

HONEST MAN. And I shall return sometime — I hope!

Et je reviendrai un jour — j'espère!

NOBLEMAN (*laughing*). Madam's house is splendid! Let us sing "My Castle Fine!"

La maison de Madame est très belle! Chantons "Mon beau Château!"

ALL (*cluster about WIFE and sing*).

MY CASTLE FINE (*Round*)

MON BEAU CHÂTEAU

Ah, my castle fine,
Tra la la la la la la,
Ah, my castle fine,
Tra la la la la lay.
Better still is mine,
Tra la la la la la la,
Better still is mine,
Tra la la la la lay.

*Ah, mon beau château,
Ma tant' tire, lire, lire,
Ah, mon beau château,
Ma tant' tire, lire, lo.
Le nôtre est plus beau,
Ma tant' tire, lire, lire,
Le nôtre est plus beau,
Ma tant' tire, lire, lo.*

We will break it down,
Tra la la la la la la,
We will break it down,
Tra la la la la lay.
Tell us what you'll take,
Tra la la la la la la,

BLUEBEARD

Tell us what you'll take,
Tra la la la la la lay.

*Nous le détruirons,
Ma tant' tire, lire, lire,
Nous le détruirons,
Ma tant' tire, lire, lo.
Laquelle prendrez-vous,
Ma tant' tire, lire, lire,
Laquelle prendrez-vous,
Ma tant' tire, lire, lo.*

What you now see here,
Tra la la la la la la la,
What you now see here,
Tra la la la la la lay.
What will you give her,
Tra la la la la la la la,
What will you give her,
Tra la la la la la lay.

*Celle que voici,
Ma tant' tire, lire, lire,
Celle que voici,
Ma tant' tire, lire, lo.
Que lui donnerez-vous,
Ma tant' tire, lire, lire,
Que lui donnerez-vous,
Ma tant' tire, lire, lo.*

BARBE BLEUE

Pretty jewels fine,
Tra la la la la la la,
Pretty jewels fine,
Tra la la la la lay.
But we won't have these,
Tra la la la la la la,
But we won't have these,
Tra la la la la lay.

*De jolis bijoux,
Ma tant' tire, lire, lire,
De jolis bijoux,
Ma tant' tire, lire, lo.
Nous n'en voulons pas,
Ma tant' tire, lire, lire,
Nous n'en voulons pas,
Ma tant' tire, lire, lo.*

SCENE II — Bluebeard's Drawing-room.

TIME — *The same evening, five hours later.*

(*Enter WIFE.*)

(*She is carrying a candle, and the little key. She goes slowly to the closet door, places the key in the keyhole, removes it, places it in again.*)

WIFE. I cannot sleep until I know what is in the closet.

Je ne puis dormir que je sache ce qu'il y a dans le cabinet.

(*With shaking hand she unlocks the door. At first she cannot see what is in the closet. Then the rays from her candle light up the interior. She screams, and drops the key in a puddle of blood. Finally she recovers a little, and picks up the dripping key, holding it at arm's length.*)

My heavens! It is stained with blood!

Mon Dieu! Elle est tachée de sang!

(*She wipes the key with her handkerchief, then holds up the handkerchief all stained red.*)

BARBE BLÈUE

The blood does not go away! Mercy! I shall wash it well.

Le sang ne s'en va point! Bonté du ciel! Je la laverai bien.

(She locks the closet door, and hurries from the room. Returns soon with a bowl of water, some soap, and a brush. She scrubs the key vigorously.)

It remains covered with blood! The key is bewitched, and it is impossible to get it clean. When one cleans the blood from one side it returns on the other! God help me!

Elle demeure toujours maculée de sang! La clef est fée, et il n'y a pas moyen de la nettoyer tout à fait. Quand on ôte le sang d'un côté, il revient de l'autre! Dieu m'assiste!

(Heavy tramping outside.)

Who is there?

Qui est là?

BLUEBEARD (*outside*). It is I. Where are you?

C'est moi. Où êtes-vous?

WIFE (*much terrified*). What shall I do — what shall I do! (*Throws scarf over the bowl, etc.*)

Que ferai-je — que ferai-je!

BLUEBEARD

(Enter BLUEBEARD.)

BLUEBEARD. I received some letters on the way informing me that the business that I was going to look after had been concluded to my advantage. What is the matter with you?

Je reçus des lettres en chemin, qui m'apprirent que l'affaire pour laquelle j'étais parti venait d'être terminée à mon avantage. Qu'avez-vous?

WIFE (*forcing smile*). I — I am delighted at your prompt return, my husband.

Je — je suis ravie de votre prompt retour, mon mari.

BLUEBEARD. I shall want my keys from you again tomorrow.

Je vous redemandera mes clefs demain.

WIFE (*much disturbed*). Yes, yes, tomorrow!

Oui, oui, demain!

CURTAIN

SCENE III — Bluebeard's Drawing-room.

TIME — *The next morning.*

(*Enter BLUEBEARD.*)

BLUEBEARD. Wife, wife! Come here at once.

Ma femme, ma femme! Venez ici tout de suite.

(*Enter WIFE.*)

WIFE. What do you wish, husband?

Que voulez-vous, mon mari?

BLUEBEARD. Give me my keys.

Donnez-moi mes clefs.

WIFE (*strolling about adjusting curtains, attempting to appear calm*). Yes, presently.

Oui, tout à l'heure.

BLUEBEARD (*looking up from papers in which he has been absorbed*). Madam, give me my keys!

Madame, donnez-moi mes clefs!

WIFE. I shall get them!

Je les apporterai!

(*Exit WIFE.*)

BLUEBEARD

(BLUEBEARD strides over to the closet, and tries the door, grimaces, returns to his papers.)

(Enter ANNE.)

ANNE. Good morning, brother-in-law. You have not been away long!

Bonjour, mon beau-frère. Vous n'avez pas été longtemps!

BLUEBEARD. Yes, I returned last evening.
Oui, je suis revenu hier soir.

(ANNE removes her wraps. BLUEBEARD works over his papers.)

(Enter WIFE.)

ANNE. Good morning, sister,
Bonjour, ma soeur.

WIFE (to ANNE). Good morning. (To BLUEBEARD.) Here are your keys.

Bonjour. Voici vos clefs.

BLUEBEARD (after examining the bunch of keys). How does it happen that the key to the closet is not among the others?

D'où vient que la clef du cabinet n'est point avec les autres?

WIFE (quaking). I must have left it upstairs on my table!

Il faut que je l'aie laissée là-haut sur ma table!

BARBE BLEUE

BLUEBEARD. Do not fail to give it to me soon.
Ne manquez pas de me la donner tantôt.

(Exit WIFE running.)

ANNE *(examining the hangings)*. You have a beautiful house, brother-in-law.

Vous avez une belle maison, mon beau-frère.

BLUEBEARD *(growling)*. Yes, Miss. *(Calls.)*
Wife, bring the key!

Oui, Mademoiselle. Ma femme, apportez la clef!

ANNE. Your tapestries and tables are elegant, brother-in-law.

Vos tapisseries, et vos tables sont élégantes, mon beau-frère.

BLUEBEARD *(impatiently)*. Wife, bring that key!

Ma femme, apportez cette clef!

ANNE. And your mirrors are magnificent.

Et vos miroirs sont magnifiques.

BLUEBEARD *(stamping)*. Be quiet! *(Calls.)*
Wife, bring that key!

Restez tranquille! Ma femme, apportez cette clef!

(Enter WIFE running. She hands the key to her husband, and turns quickly away.)

BLUEBEARD

BLUEBEARD (*closely scrutinizing the key*)
Why is there blood on this key?

Pourquoi y a-t-il du sang sur cette clef?

WIFE. I know nothing about it!

Je n'en sais rien!

BLUEBEARD. You know nothing about it! I know all about it. You have dared to go into the closet!

Vous n'en savez rien! Je le sais bien, moi! Vous avez voulu entrer dans le cabinet!

WIFE. Oh, oh! Heaven help me!

Oh, oh! Dieu m'assiste!

BLUEBEARD. Very well, Madam! You shall go and take your place among the women you have seen there!

Eh bien, Madame! Vous y entrerez, et irez prendre place auprès des dames que vous y avez vues!

WIFE (*throwing herself at his feet*). Forgive me, forgive me, my husband!

Pardonnez-moi, pardonnez-moi, mon mari!

BLUEBEARD. NO! Never!

NON! Jamais!

ANNE. What is the matter, my dear sister — what is the matter?

Qu'as-tu, ma chère sœur — qu'as-tu?

BLUEBEARD (*to WIFE*). You must die soon, Madam!

BARBE BLEUE

Il faut mourir, Madame, et tout à l'heure!

WIFE. Since I must die, give me a little time to make my peace with God.

Puisqu'il faut mourir donnez-moi un peu de temps pour prier Dieu.

BLUEBEARD (*taking out his watch*). I grant you seven minutes, but not an instant more.

Je vous donne un demi-quart d'heure, mais pas un moment davantage.

(BLUEBEARD *goes to the closet, unlocks it, and enters, leaving the door open. He goes from wife-head to wife-head, shaking his fist. Finally he picks up an enormous cutlass, and begins to sharpen it, occasionally trying the edge.*)

ANNE (*slipping over, and looking into the closet*). My heavens! His wives!

Parbleu! Ses femmes!

WIFE. Yes, yes! Anne, my sister Anne, ascend, I pray you, to the top of the tower to see if my brothers are not coming!

Oui, oui! Anne, ma sœur Anne, monte, je te prie, sur le haut de la tour, pour voir si mes frères ne viennent point!

ANNE. Yes —

Oui —

BLUEBEARD

WIFE. They promised that they would return today to see me.

Ils m'ont promis qu'ils me viendraient voir aujourd'hui.

ANNE. Yes —

Oui —

WIFE. And if you see them signal them to hasten.

Et si tu les vois fais-leur signe de se hâter.

ANNE (*running from room*). I am going, I am going!

J'y vais, j'y vais!

(WIFE falls on her knees at a sofa. After a few tense moments she calls to ANNE.)

WIFE. Anne, sister Anne, do you see anyone coming?

Anne, ma sœur Anne, ne vois-tu rien venir?

ANNE (*who has mounted a ladder without*). I see nothing but the sun which makes a dust, and the grass which seems green.

Je ne vois rien que le soleil qui poudroie, et l'herbe que verdoie.

BLUEBEARD (*in censorious tone*). Come quickly!

Viens ici vite. (Form of address changed from vous to tu purposely.)

BARBE BLEUE

WIFE. Yet a moment, if you please! (To ANNE.) Anne, my sister Anne, do you see any one coming?

Encore un moment, s'il vous plaît! Anne, ma sœur Anne, me vois-tu rien venir?

ANNE. I see nothing but the sun which makes a dust, and the grass which seems green.

Je ne vois rien que le soleil qui poudroie, et l'herbe qui verdoie.

BLUEBEARD. Come here quickly!

Viens ici vite!

WIFE. I am coming! (To ANNE.) Anne, my sister Anne, do you see anyone coming?

Je m'en vais! Anne, ma sœur Anne, ne vois-tu rien venir?

ANNE. I see a great dust that is rising in this direction!

Je vois une grosse poussière qui vient de ce côté-ci!

WIFE. Is it my brothers?

Sont-ce mes frères?

ANNE. Alas! No, my sister, it is a flock of sheep!

Hélas! Non, ma sœur, c'est un troupeau de moutons!

BLUEBEARD. Do you not intend to come!

Ne veux-tu pas venir!

WIFE. A moment more! (To ANNE.)

BLUEBEARD

Anne, my sister Anne, do you see anyone coming?

Encore un moment! Anne, ma sœur Anne, ne vois-tu rien venir?

ANNE. I see two horsemen who are coming in this direction, but they are still far distant!

Je vois deux cavaliers qui viennent de ce côté-ci, mais ils sont bien loin encore!

ANNE (*a moment later*). God be praised! They are my brothers!

Dieu soit loué! Ce sont mes frères!

WIFE. God be praised!

Dieu soit loué!

ANNE. I am signaling them as well as I can to hasten.

Je leur fais signe tant que je puis de se hâter.

(BLUEBEARD now enters the drawing-room raging, gnashing his teeth, etc. WIFE staggers to her feet, takes a few steps toward him, and again falls to the floor.)

BLUEBEARD. That does no good! You must die!

Cela ne sert de rien! Il faut mourir!

(Then in the most approved villain-kills-the-heroine style he gathers up her hair in one hand, and with the other he lifts the cutlass high, and is about to bring it down.)

BARBE BLEUE

WIFE. Grant me one brief moment to collect myself!

Donnez-moi un petit moment pour me recueillir!

BLUEBEARD. No, no! Commend yourself to God!

Non, non! recommande-toi à Dieu!

(There is an uproar outside. BLUEBEARD'S arm remains suspended. The door bursts open, and in rush the two brothers with drawn swords.)

BLUEBEARD. My wife's brothers!

Les frères de ma femme!

(BLUEBEARD drops his cutlass, and seeks refuge in his closet. The brothers force the door open, and "pass their swords through his body, and leave him dead," says the story. They close the door of the closet.)

(ANNE has followed her brothers in, and is kneeling beside her sister.)

DRAGOON. My sister, you are saved!

Ma sœur, tu es sauvée!

MUSKETEER. Yes, my sister, Bluebeard is dead!

BLUEBEARD

Oui, ma sœur, Barbe Bleue est mort!

ANNE. God be praised!

Dieu soit loué!

(They lift WIFE to her feet.)

(Enter the LADIES OF RANK, the NOBLEMAN, and the HONEST MAN.)

LADY. My dear child, we know all about it — we see it all!

Ma chère enfant, nous le savons bien — nous le voyons bien!

HONEST MAN *(taking the WIFE'S hands)*. My gracious friend, how you have suffered!

Ma gracieuse amie, que vous avez souffert!

LADY. Bluebeard had no heirs. So you are mistress of his entire estate.

Barbe Bleue n'avait pas d'héritiers. Ainsi tu es maîtresse de tous ses biens.

WIFE. I shall use one part to marry sister Anne to this young Nobleman whom she has loved for a long time.

J'en employerai une partie à marier ma sœur Anne avec ce jeune gentilhomme dont elle est aimée depuis longtemps.

NOBLEMAN. Thank you, dear Madam!

Je vous remercie, ma chère Madame!

ANNE. Oh! My sister!

Oh! Ma sœur!

BARBE BLEUE

(ANNE and the NOBLEMAN go apart.)

WIFE. And I shall use another part to buy Captain's commissions for my dear brothers.

Et j'en employerai une autre partie à acheter des charges de capitaine à mes chers frères.

DRAGOON. I thank you, sweet sister!

Je te remercie, ma douce sœur!

MUSKETEERS I thank you, sweet sister!

Je te remercie, ma douce sœur!

(*The brothers stand aside talking excitedly with their mother.*)

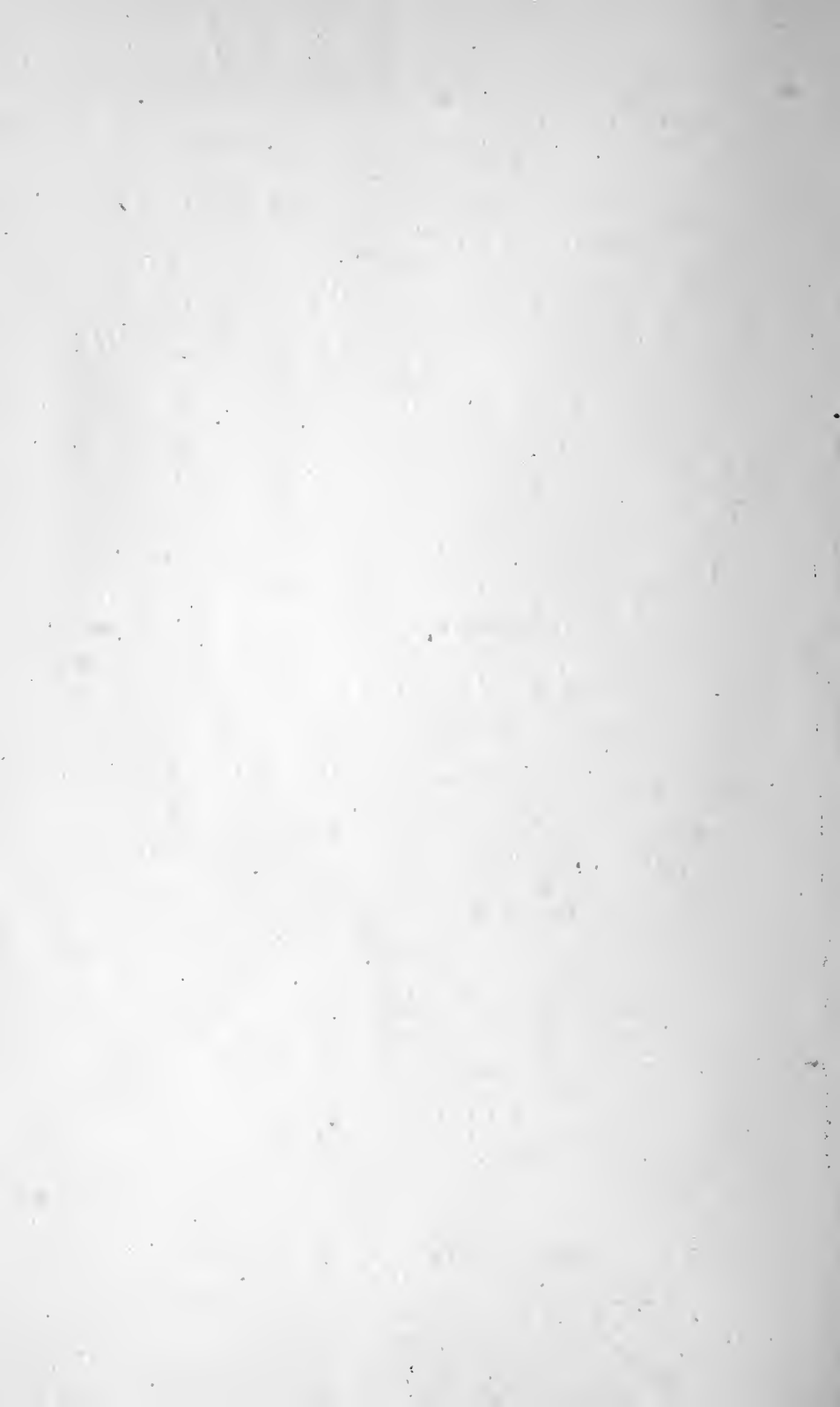
WIFE. And I shall use the rest —

Et j'en employerai le reste —

HONEST MAN. Will you not use the rest in marrying an honest man who will make you forget the unfortunate time you have spent with Bluebeard?

N'employerez-vous pas le reste à vous marier à un honnête homme qui vous fera oublier le mauvais temps que vous avez passé avec Barbe Bleue?

CURTAIN



Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by **WARD MACAULEY**. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by **EDWARD MUMFORD**. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by **ERNEST M. GOULD**. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by **FRANK DUMONT**. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by **LOUISE LATHAM WILSON**. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by **EDWARD MUMFORD**. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

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Unusually Good Entertainments

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GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

EXAMINATION DAY AT WOOD HILL SCHOOL.

An Entertainment in One Act, by WARD MACAULEY. Eight males and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

THE DISTRICT CONVENTION. A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

SI SLOCUM'S COUNTRY STORE. An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

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Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List

YOUNG DOCTOR DEVINE. A Farce in Two Acts, by MRS. E. J. H. GOODFELLOW. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner.

SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

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